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## THE DECORATOR AND FURNISHER.

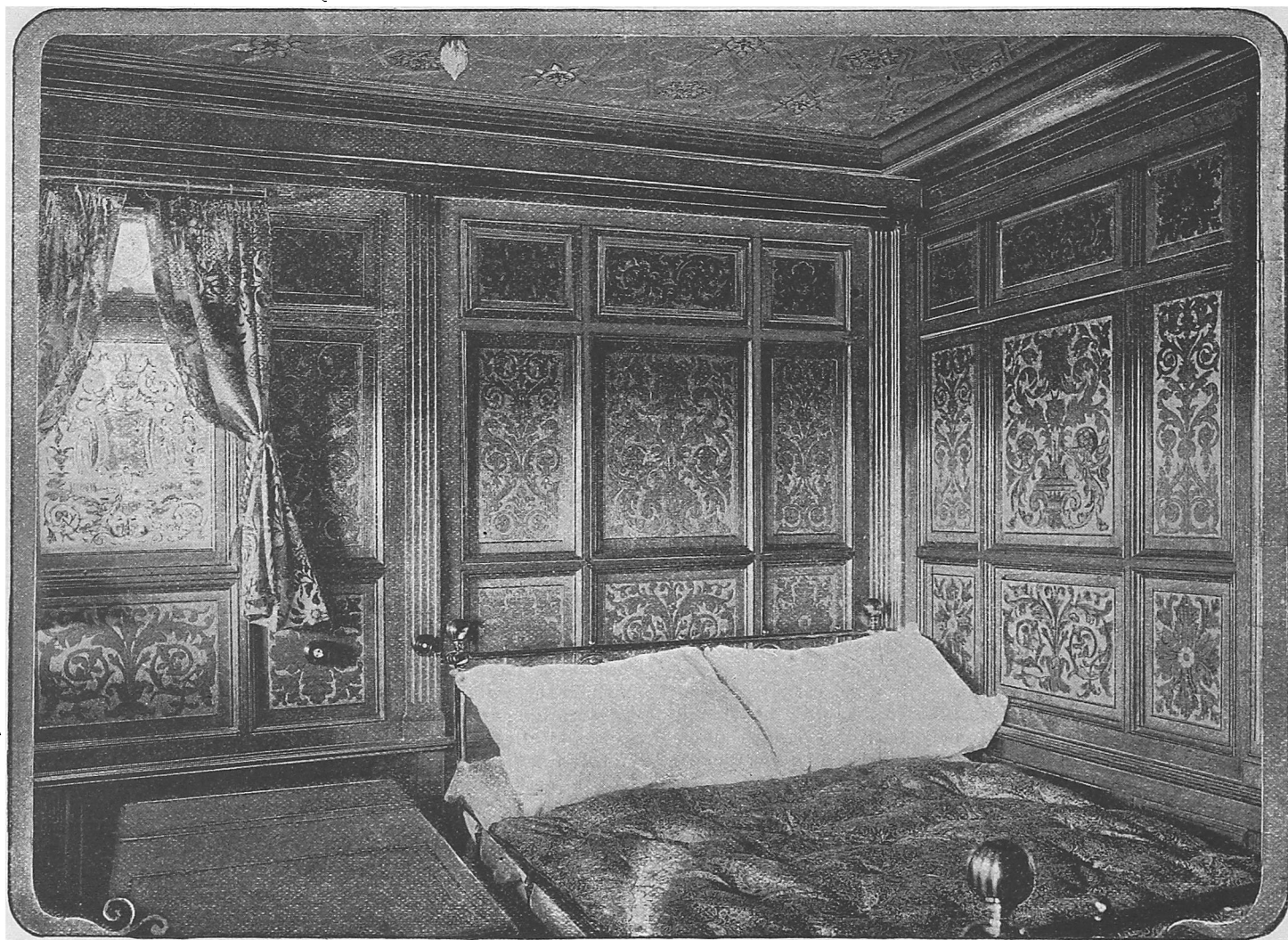
effects, it seems surprising that decorators refuse to take hold of so effective and rapid a method of gaining a reputation.

With a view of illustrating the kind of work we refer to, we present our readers herewith, with two designs, one being suitable for a panel, and the other being a wall frieze. Both designs are in the Japanese style. The panel design consists of Amorettes chasing a peacock. The remaining parts of the design, consist of tree branches and clouds. A stencil for such a design could very easily be made, or the design itself might be moulded by hand. We would recommend the relief to be tinted in natural colors. The ground of the panel might be cream or light blue, the leaves could be varying shades of moss green, or in fact, any soft green color that would not too sharply contrast with the blue of the ground. The Amorettes could be tinted in flesh colors, the clouds blended whites and grays, and the peacock in its natural vivid tints. Work of this kind would be much more artistic than filling a panel with a single scroll or diaper design.

The Japanese frieze could also be formed in low plastic relief by means of a stencil. The treatment is simply an idealization of nature. The ground might be a blending of terra-cotta to

gives fresh air in abundance, and is filled with a panel of painted glass. The window is further ornamented by very handsome curtains in silk brocade, attached by rings to a brass rod. The entire interior of the room is sheathed in panels of white oak, surrounded with heavy mouldings. Each panel is filled with Renaissance scroll designs, produced in a very simple manner by filling up the ground with gold leaf, the scrolls being thus produced in the natural color of polished oak. This forms at once a decoration constructed out of the material itself, which is of the same character as carved designs, and does away entirely with the use of paper, leather, or textile fabrics to the panels. The ceiling is filled with a Moorish arabesque produced in Tyne-castle tapestry relief, and decorated in white and gold. The impression of such a method of decorating a stateroom is one of solid elegance entirely in harmony with the triumphs of a mechanical civilization reaching out for the repose of art.

**A**LTHOUGH the quantity of real antique furniture articles of high artistic character is steadily diminishing, the demand appears to slacken. In many of our art furniture



A STATEROOM IN THE WHITE STAR STEAMSHIP "MAJESTIC."

cream, and all the high lights of the design could be emblevined with gold. This particular frieze was exhibited at the late Paris Exposition, and was designed by J. Petitjean, who produced it in three different color effects, the ground in each case being cretonne, water-green, and faience.

### A MODERN STATEROOM.

**W**E present our readers with an illustration of a stateroom in the new White Star steamship "Majestic," which appeared in *Ocean*, a late illustrated journal of travel. This stateroom is one of several on the upper deck, forward of the grand staircases, and is one of the choicest staterooms in the ship, which is furnished with every convenience. The stateroom is unusually large, and has a handsome brass bedstead. The window opens upon the promenade around the deck-house, and

stores we recognize the same pieces season after season remaining unsold and usually relegated to obscure corners. Individuals appear to have discovered that one half the amount formerly so readily expended on real, or simulated, antique furniture would secure, in most cases, modern makes equally attractive, and more suitable to their purpose, and not inferior in quality of workmanship.

**N**OW is the season for novelties in grates. One grate of decidedly original style, which projects into the room, has a bold semi-circular rolling top, decorated with colored tiles ranged between parallel lines of brass, each row of different lines; the supports which slope down to brass standards have floral relief tiles sunk in panels. The grate, if filled with flowers and ferns, has its true intent completely hidden, appearing as if designed to hold these garden and forest products, the chased thin flat steel bars having the aspect of containing bands.